DR. DEMENTO™
COVERED IN
PUNK™
ON THE AIR

FOREWORD

THE DOCTOR IS IN...

It's crazy (or should I say 'demented'...), but looking back, I realize that I've been a fan of Dr. Demento, the genre of music, and the roster of artists he's championed, for most of my life! I was only 6 or 7 years old when my childhood friend Jimmy, who lived downstairs from me at the time, played Benny Bell's "Shaving Cream" for me from a cassette he recorded (presumably off the air)–and blew my mind. That was my induction to the 'land of dementia'. Topps "Wacky Packages" stickers were huge back then, which I loved and bought religiously at the corner store every chance I got. Now I'd discovered a living breathing 'Wacky Pack'–set to music–and I wanted more...

A TV commercial started running in the NY/NJ area for a vinyl box set by HRB Music called "The Best of Old Time Radio". The spot would air a lot during weekday afternoons. It was a set of 6 LPs featuring old radio serials like "The Shadow", historic news broadcasts like the Hindenburg disaster, and lots more; all of which piqued my interest, but the main draw for me was a collection of songs by "The Fabulous Spike Jones". I had no idea who Spike Jones was yet, but when the commercial played a clip from his classic "Cocktails for Two", it was all I needed to know. I had to have it, but the set was expensive, only available by mail order, and not sold in stores. I was just a kid, so how would I get it...? COD! Back then you could call in and order things "cash on delivery", so... I just picked up the phone, called in, and ordered it COD–without my parents permission. It took a while to arrive, so when it finally did, thankfully, I'd saved up some money by then, and my Mom was willing to pay the balance. I remember that box set wasn't cheap, but I think my Mom felt it was an unusual and culturally enriching thing for a little kid to be interested in. I was lucky, and by now (around first grade), I'd already discovered two of the most groundbreaking novelty artists of their time.

The Dr. Demento Show was like an elusive UFO growing up in the 70s and 80s. It was almost otherworldly. It seemed to pop up unpredictably,

Top Left: Photo by Stephen K. Peeples.

then disappear and reappear without warning. The show was syndicated and the stations carrying it on the east coast would change from time to time. Even when the show was situated on one station for a while, so you knew where and when to tune in, the radio signal would often phase in and out from static–unless you tweaked the dial just right to lock in for the duration of the show. It was a very different time. There was no Internet, and things spread primarily through word of mouth. It made you appreciate and covet that special something you'd discovered even more.

By the early 80s Dr. Demento became even more accessible through a series of compilation albums bearing his name. The foundation of Rhino Records, (not to mention their coolest and earliest releases), were rooted in novelty music. At the time, Rhino was a small indie label run by two music enthusiasts driven by a twisted sense of humor and a genuine love and appreciation for what they were doing–Richard Foos and Harold Bronson. In addition to titles like "Dr. Demento's Dementia Royale", they produced "Rhino Bros. World's Worst Records" (which included a barf bag and featured two tracks covered on this album), "Rhino Brothers Circus Royale" (which featured 3 tracks covered on this album), plus full-length releases from Barnes and Barnes, Wildman Fischer, Fred Blassie, and countless other incredible audio oddities.

Decades later, as an adult I would meet and become friends with Rhino co-founder Richard Foos who was astounded by my knowledge of their early catalog. Richard told me in some cases; I was one of maybe 1,000 people (if not less), who bought those records. Not only did I buy them, I would call record stores all over the tri-state area hunting them down! I made my older sister drive me to a record store that was about an hour away because it was the only store in the area with Barnes and Barnes "Voobaha" in stock. I would collect as many as I could, and encourage my friends to buy the ones I didn't have. Listening to this stuff with your friends was an absolute blast, and part of the fun.

Through it all, in my mind, any album rooted in novelty music was a "Dr. Demento" release–whether his name was on it or not. He was the genre as far as I was concerned, and the genre was starting to bubble up into pop culture. Weird Al's "Another One Rides the Bus" (which was a live on-air performance on Dr. D's show) would be pressed to vinyl and released as a single that managed to retain a cool underground cult status, yet enjoy widespread airplay on mainstream radio–simultaneously. Al's career was just beginning, and more and more people were discovering the world of Dr. Demento, which had become a thing.

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Around that time MTV was born, and back then–it was amazing. Not only would you get turned on to new music from diverse artists and styles, but demented music was in rotation just the same. I would stay glued to the TV waiting for stuff like Weird Al's "Ricky", or the 'Rocky Horror Picture Show' of demented music videos...the amazing short film "Fish Heads" which was directed by–'stop your grinnin' and drop your linen'–a young Bill Paxton ("Aliens", "Weird Science" and countless others), who also starred in the video. There was even a cameo by Dr. Demento himself as a vagrant. If you listen closely, you'll notice the harmony Bill Paxton whistles in the opening of the "Fish Heads" video is given a nod in the guitar solo of Osaka Popstar's cover version recorded for this album.

I was particularly obsessed with Barnes and Barnes as a kid and had they played live shows back then, I would've gone to see them in concert as if they were Kiss. I would write fan letters to them when I was in grammar school and to my surprise, they ALWAYS wrote me back. It was so much fun and a real thrill to come home from school and find a personal letter from Barnes and Barnes waiting for me. Artie Barnes would answer all of my dopey kid questions about their work, and I asked lots of them... What does "Voobaha" mean? What does "Spazchow" mean? What is "Lumania"? Who are "Mook and Beanhead"? Do you guys like "Rocky Horror"?, (something I was also obsessed with early on, before it was accepted by the general populace), and the list goes on and on. They answered them all–and yep, Barnes & Barnes liked "Rocky Horror" too...

I even asked how I could get the same "Fish Heads" T-Shirt Artie Barnes wore on the cover of the "Voobaha" album. "Artie" (Robert Haimer) wrote me with the name of the store in LA that had sold them, but cautioned, it was a while back and he wasn't sure if they still had any left. They weren't sold by Barnes & Barnes, or even available through mail order. I lived in NJ, so I called the store long distance. The phone was my Internet at a time there wasn't one. The person who answered immediately knew what I was looking for, and lucky for me, they still had one. They arranged for me to send in a money order so I could mail order the shirt; which I had for years until it fell apart from repeat washings. It was completely full of holes after a while, and I eventually threw away the shredded tee as a teenager. I wish I'd have saved it, even if just for the artwork...

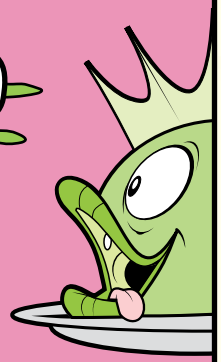
FOREWORD

Barnes and Barnes made my day so many times when I was a kid...as did "Weird Al", Dr. Demento, The Rhino Brothers and so many of the incredible and talented artists who've contributed to this compilation. In fact, they still do...

I couldn't be prouder of the labor of love you are about to experience. In my opinion, there's really nothing else like it. I hope it satisfies long-time dementoids, and turns on a whole new generation of dementites...

So, gather your friends, crack open your favorite beverage, get some popcorn or candy, kick back, turn up the volume and get ready to experience the past, present and future all in one sitting because–'the Doctor is In' and he's... "Covered in Punk"!

–JOHN CAFIERO



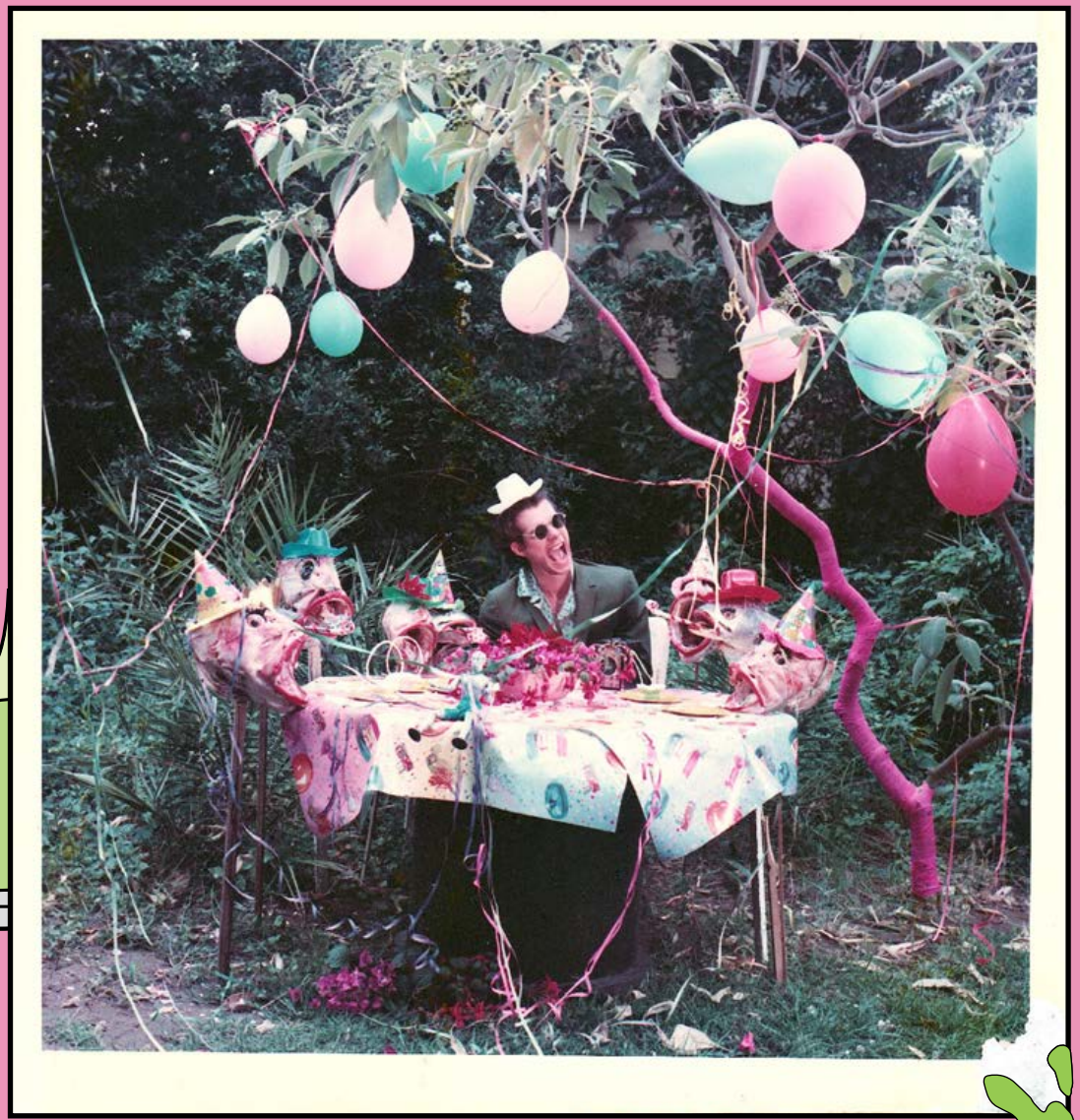


Photo Reprinted Courtesy of Barnes & Barnes. Fish Heads Art by Sam Fout.

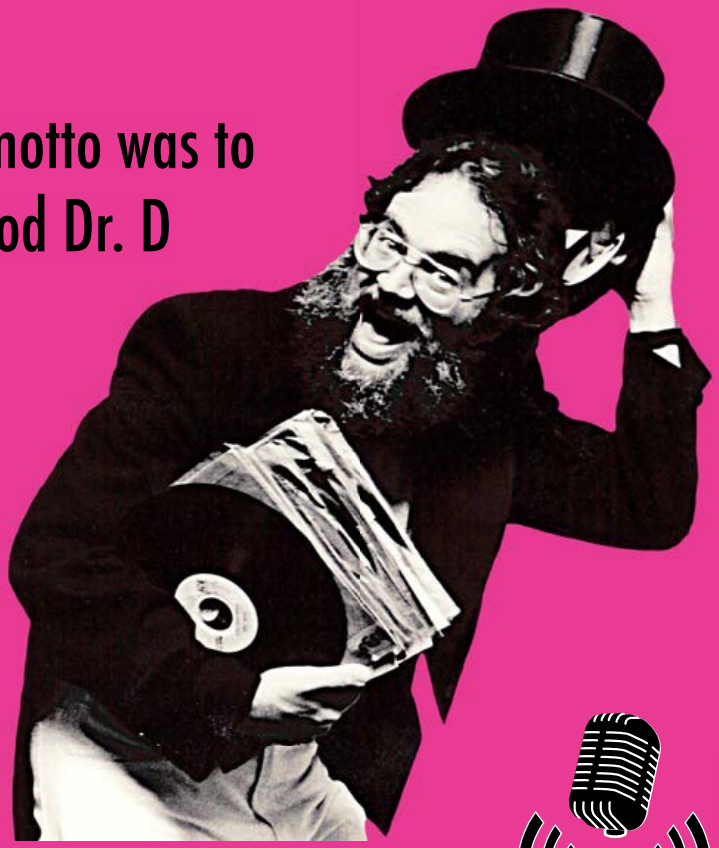
HOUR 1 1. DR. DEMENTO OPENING THEME (PICO & SEPULVEDA)

Performed by:

OSAKA POPSTAR'S DEMENTED PUNK ORCHESTRA WITH THE ROTO ROOTER GOODTIME CHRISTMAS BAND

John Cafiero: Vocals / Dean Rispler: Guitar / Sal Maida: Bass
Dennis Diken: Drums / Joe McGinty: Piano

"The Roto Rooter Goodtime Christmas Band's avowed motto was to set back music 1,000 years and with the help of the good Dr. D we almost accomplished that!" – The Roto Rooters



Craig Kupka, Wally August, Bob Ose: Trombones & Tuba
Steve Grom, Baxter Robertson and Geoff Cooper: Saxophones
Wally August, Baxter Robertson & Craig Kupka: Underlying Vocals, Underlying Percussion (guiro, sand paper blocks, temple blocks and flapamba) by The Roto Rooter Goodtime Christmas Band

Original "Dr. Demento" Arrangement by the Roto Rooter Goodtime Christmas Band. New "Covered in Punk" Arrangement by John Cafiero

Produced by John Cafiero & The Roto Rooter Goodtime Christmas Band

www.drdemento.com

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HOUR 1

3. FISH HEADS

Performed by:
OSAKA POPSTAR

John Cafiero: Vocals
Dean Rispler: Guitar
Sal Maida: Bass
Dennis Diken: Drums
Joe McGinty: Piano

Produced by:
John Cafiero

Engineered &
Mixed by:
Jesse Cannon

"I have A LOT of favorite songs from the airwaves of the Dr. Demento Show, but 'Fish Heads' was the one that really defined the 'demented' music movement for me as a kid. Just as the 70s into the 80s were the purist, most culturally enriched periods for punk rock, I think it was the same for the 'demented' music underground. It's a scene that really wouldn't have existed without the efforts of Dr. Demento. Covering 'Fish Heads' was no small task either! The original version by Barnes & Barnes has such a special, unique vibe that can't be beat, so the bar is set very high. I was thrilled (relieved even), that Artie Barnes dug this new cover version as much as he did –and I hope you do too..." – John Cafiero

www.osakapopstar.com

HOUR 1

5. GARBAGEMAN

Performed by:
WILLIAM SHATNER

William Shatner: Vocals

Lead & Rhythm Guitar: Dean Rispler
Rhythm & Accent Guitar: John Cafiero
Bass & Accent Guitar: Billy Sherwood
Drums: Dennis Diken

Photo by Manfred Baumann

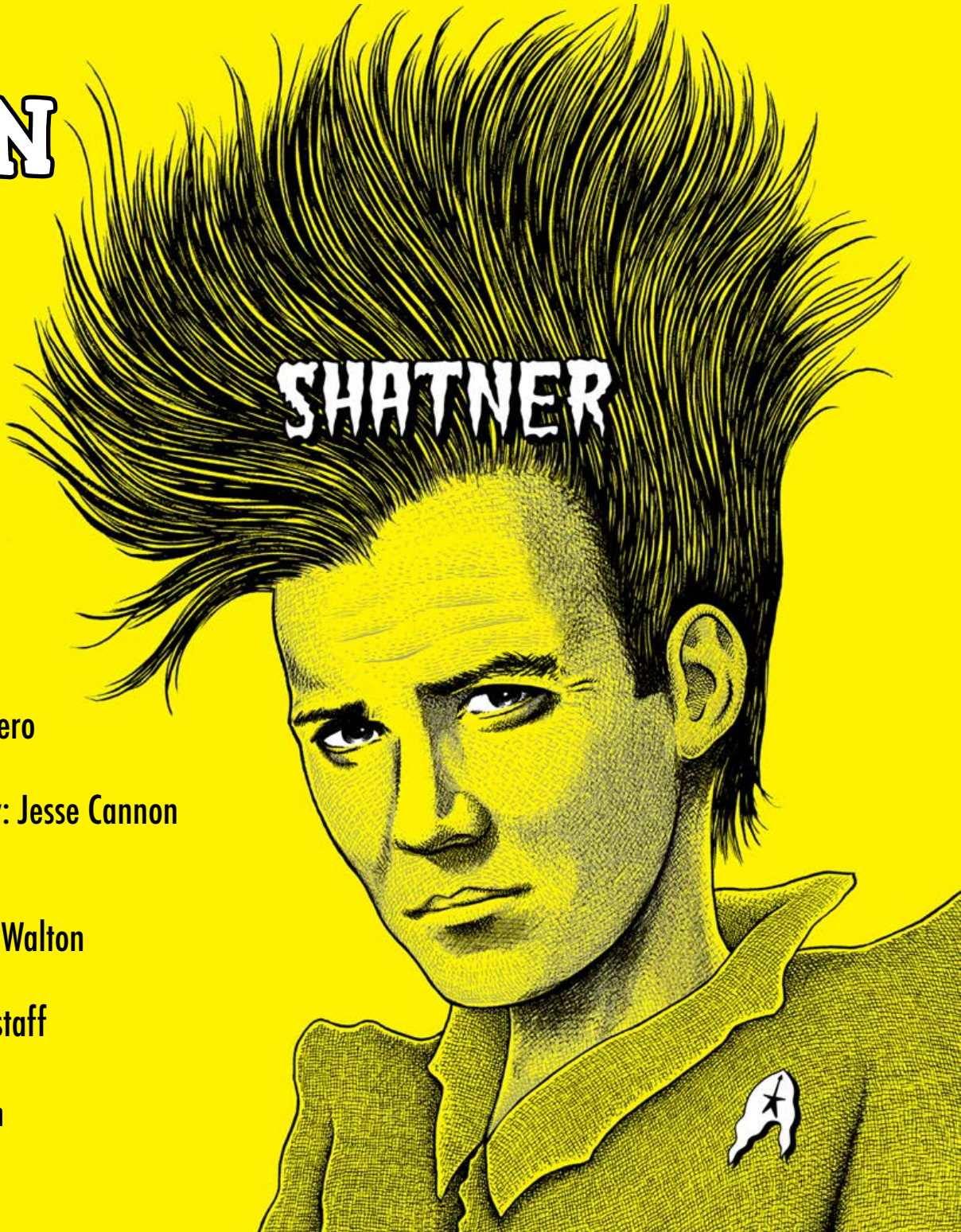
Produced by: John Cafiero

Engineered & Mixed by: Jesse Cannon

Add'l Engineers:
Billy Sherwood & Scott Walton

Art by Stephen Blickenstaff

www.williamshatner.com



6. SHAVING CREAM (Punk lyrics)

HOUR 1

Performed by:
UNCLE FLOYD & OOGIE

"Uncle Floyd" Vivino: Vocals & Piano

With Osaka Popstar's Demented Punk Orchestra:

Guitar: Dean Rispler
Bass: Sal Maida
Drums: Dennis Diken

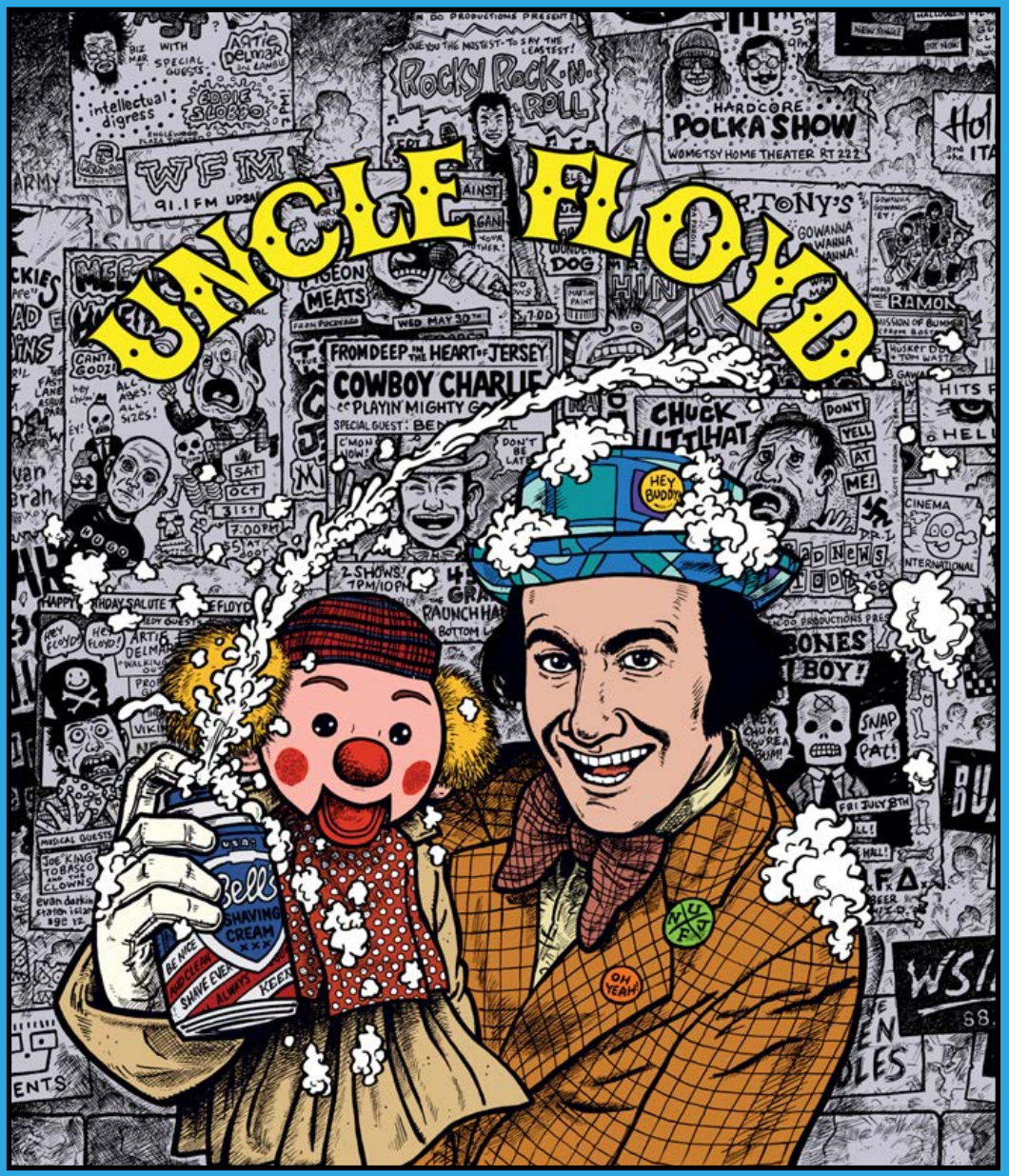
Produced by: John Cafiero

Engineered & Mixed by: Jesse Cannon

"Shaving Cream and Dr. Demento both have a special place in my heart. Not only as being connected to these artists, but as a performer. It's a winner all the time. Benny Bell was a friend of mine; he appeared on my TV show, and his grandchildren went to public school with my children in New Jersey. As for Dr. Demento, I went on his road show with him, and I never met a more interesting personality in my life–period. I just love this whole concept that John Cafiero has come up with, he's doing a really wonderful service to the history of the performing arts."

– "Uncle Floyd" Vivino

Photo courtesy of Floyd Vivino



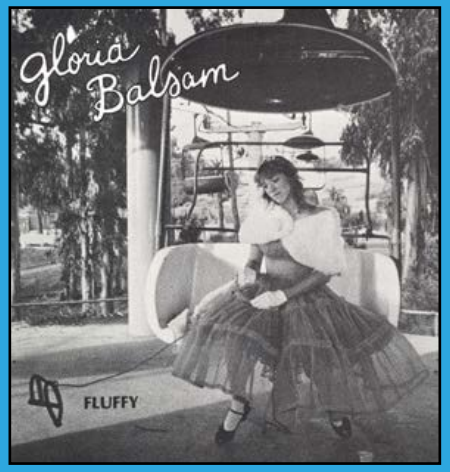
Artwork by Evan Dorkin and Sarah Dyer

www.unclefloyd.net

8. FLUFFY Performed by: FRED SCHNEIDER

HOUR 1

Fred Schneider: Vocals



Toy instruments, synths &
drum programming: Mike Langlie of Twink
Guitar: Dean Rispler / Strings: Wendy Fortin
Backing Vocals: John Cafiero
Barking Vocals: Dahlia Cafiero

Produced by: John Cafiero

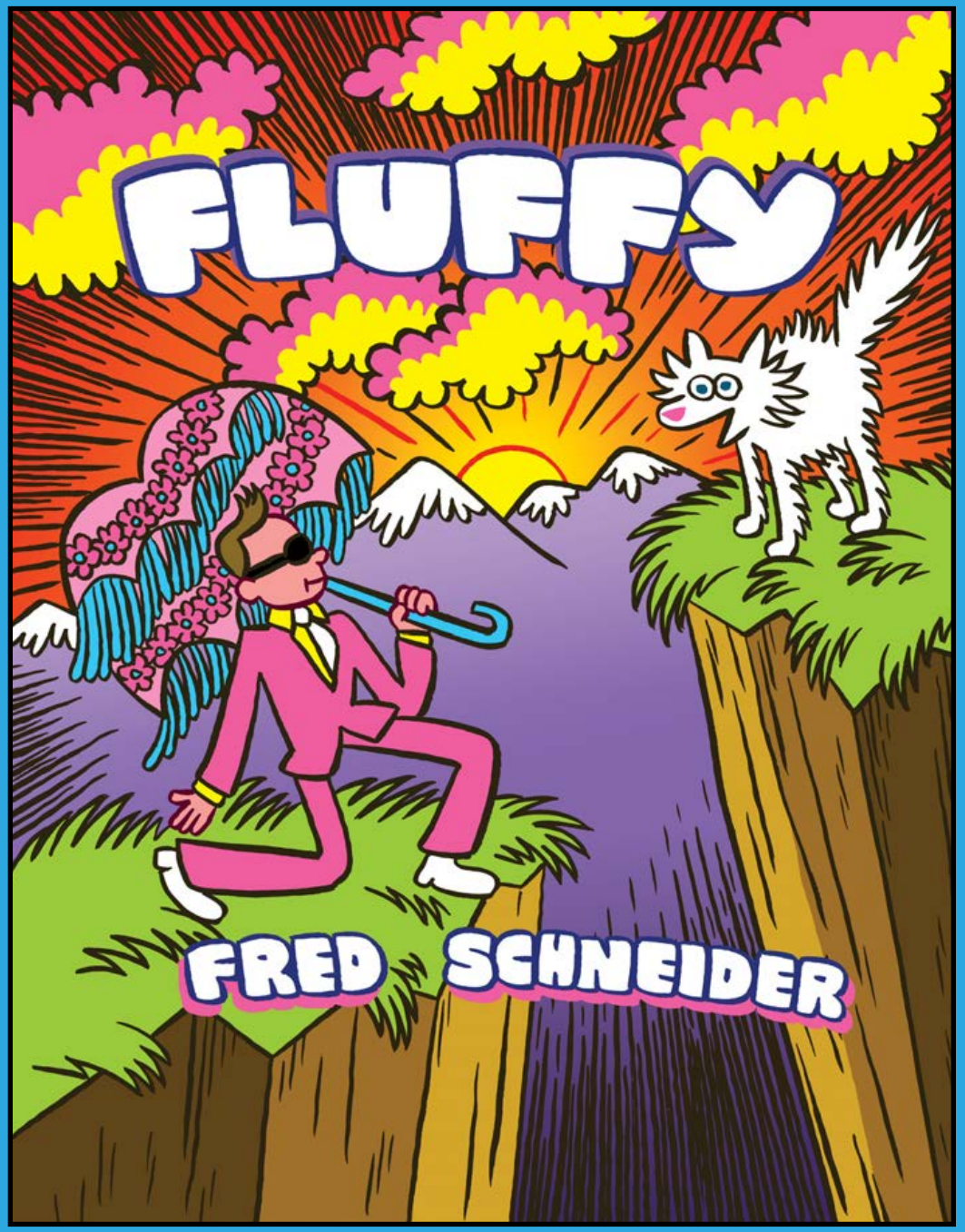
Engineered & Mixed by: Jesse Cannon
Add'l Engineers: Mike Langlie
& Mark Turrigiano

"I love music, movies, videos, etc. that are totally funny but done with a straight face. A friend gave me his copy of 'Fluffy' in the 80s and I loved it. I hope I did it justice as Gloria's version is hard to equal."

– Fred Schneider

"I am still amazed at what staying power 'Fluffy' has had since its original release in 1979. I am so thankful to have been discovered by Dr. Demento, the grandmaster of music for fun and laughter, and proud to have been included on the Rhino Brothers 'World's Worst Records' compilation in the early 1980s–which made Fluffy a star. Like all kids of our generation (at least the ones like me that lived and breathed rock n' roll) I always wanted to have my very own record. That Fluffy has been re-released two times over the years, and will now live on in yet another version is so grand. Back in the day I always felt like I should have let go and really surrendered to the punk scene, so I love the idea of a punk Fluffy. I'd heard through the grapevine that Fred Schneider was a fan, and I am so honored that he has chosen to record Fluffy."

– Gloria Balsam



Fluffy Artwork by James Kochalka

www.theb52s.com / www. thesuperions.com

10. DEAD PUPPIES

Performed by:

JAMES KOCHALKA SUPERSTAR

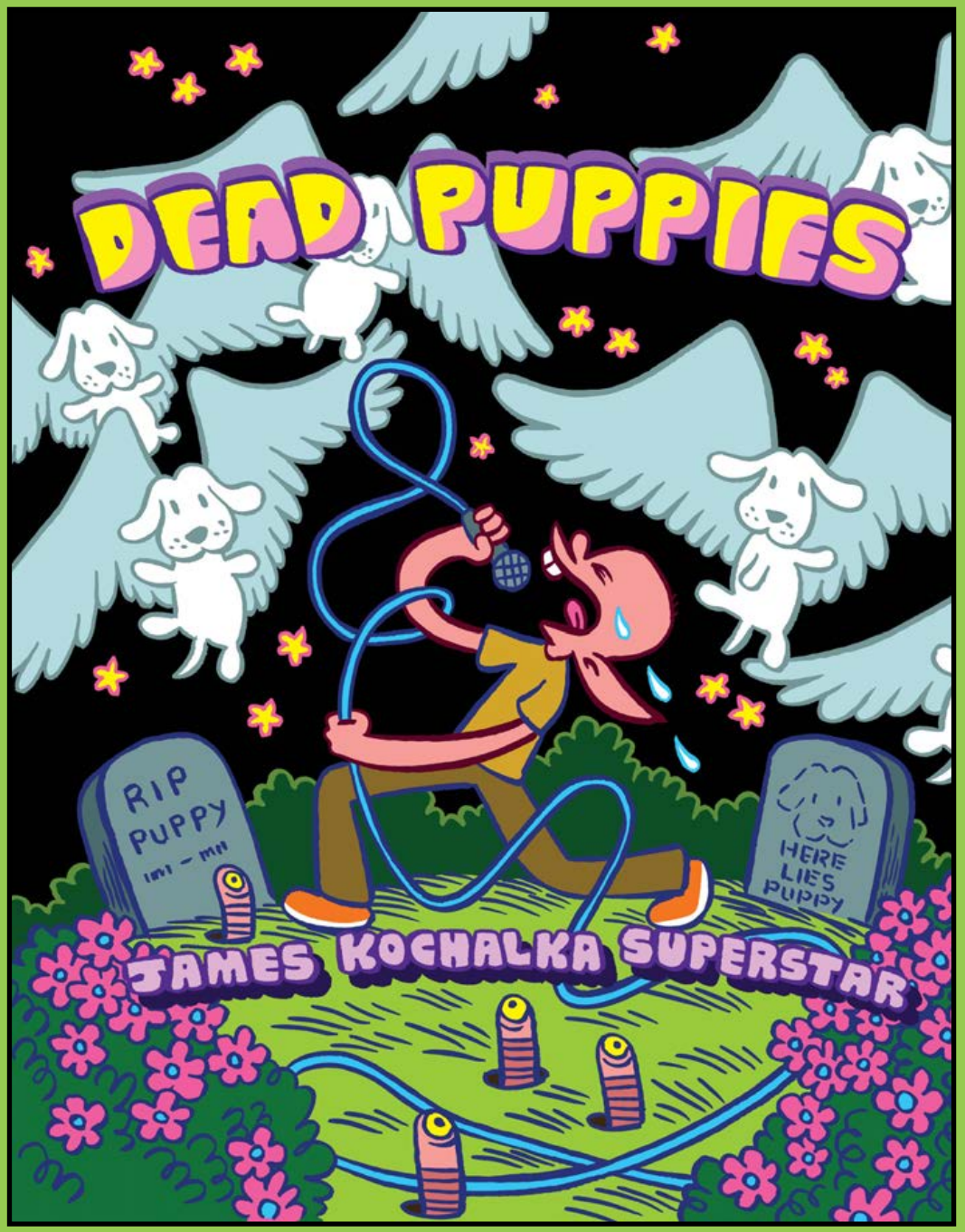
James Kochalka: Vocals / Jason Cooley: Guitar
Creston Lea: Guitar / Eric Olson: Bass, Whammy Bar Guitar Solo & Piano
Jeremy Frederick: Drums / David Porter: Keyboard

Recorded at The Tank Studio, Burlington, VT
Engineered by Rob O'Dea and Ben Collette / Assisted by David Porter

Add'l production/arrangement: John Cafiero
Mixed by Jesse Cannon

"The Dr. Demento show was a really big deal for me when I was a teenager in the 80s. I'm not sure it was on the air where I grew up, in Springfield, Vermont, but I didn't actually hear it on the radio. I heard it on cassette tape. Kids I knew who lived out of state taped the show and sent me copies. I didn't have a lot of tapes, maybe a couple. But I listened to those few episodes of the show over and over and over again. The songs have been permanently etched into my brain, and 'Dead Puppies' is one of them. Here's what my teenage take was, basically: The world is fucked, so let's laugh at it. That still seems like good advice, right?

Of course, I was delighted when Dr. Demento played some of my own songs on his show, decades later. Oh, and Tom 'T-bone' Stankus was my camp counselor when I was a kid! Every camper got a copy of his 'Existential Blues' 7-inch, which was a real Dr. Demento staple, and he played a mind-blowing concert for us. Maybe I should've covered that song instead. ARRRRG! There's too many amazing Dr. Demento songs to choose from." – James Kochalka



Dead Puppies Artwork by James Kochalka

www.kochalka.bandcamp.com

12. SURFIN' BIRD

Performed by: NOBUNNY

NOBUNNY:
Vocals, Guitars, Bass,
Drums, Kazoo & Bongos

Recorded by Jason Testasecca
& Chris Kramer

Mixed by Alan Douches,
Jason Testasecca and
NOBUNNY

Add'l Production: John Cafiero

Photo by Tim Bruening

www.facebook.com/THENOBUNNY

"My younger brother and I taped a Dr. Demento special off TV and watched it all the time. When I was at a low moment in my life, I had a double cassette Dr. Demento comp that made me smile when not much else could. It seems that 'Novelty' is a bit of a dirty word in the uptight world of 'indie rock' and beyond. That suits me just fine tho, as I say, the dirtier the better. In the words of the late great Lux Interior, 'Nothing we do is supposed to be a parody or a campy joke... Humor and jive talk are an undeniable aspect of our lives, and subsequently, our music, but we're deadly serious about everything we do.' Life's a joke, don't forget to laugh!" – NOBUNNY

13. RAT FINK

Performed by: BALZAC

Hirosuke: Vocals

Atsushi: Guitar

Akio: Bass

Takayuki: Drums

Produced by Balzac
Recorded at Yotsubashi LM Studio, Osaka
Engineered and Mixed by Ippei Suda

Photo Sugaru Nakamura

"Just as Allan Sherman's 'Rat Fink' took influence from the original, 'Rag Mop' novelty song, we took influence from the Misfits' cover of Allan's tune. Our arrangement, however, is in true Balzac-style. We were very honored when John asked us to participate in this project, and recording a song that the Misfits covered early in their career was the obvious choice for us. We hope fans agree!"

– Hirosuke, Balzac

www.balzac.jp www.MisfitsRecords.com

15. I LIKE

Performed by: **COLLEEN GREEN**

Colleen Green: Vocals, Guitar, Bass, Keyboards, Drum Programming, Producer/Engineer

Add'l Production: John Cafiero
Add'l Engineer: Mike Oettinger

Mixed by: Jesse Cannon

"I first found out about Dr. Demento through 'Weird Al', who I revered and looked up to in my youth as a lover of all things satirical. Given this, it's no surprise that I gravitated toward 'I Like' by Heathen Dan during my search for the perfect song to cover for this project. It's a tuneful, pretty ode to filth, but the best part about this song is that while the subjects presented are about as gross as it can get, they never threaten to compromise its playful innocence." – Colleen Green

Self Portrait Artwork by Colleen Green

www.hardlyart.com/colleengreen.html

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17. CREATURE WITH THE ATOM BRAIN

Performed by: **QUINTRON & MISS PUSSYCAT**

Photo courtesy of Quintron & Miss Pussycat

Quintron: Organ, Drums, Drum Buddy, Vocals
Miss Pussycat: Maracas, Vocals

"Dr. Demento was my only friend for awhile. Who needs human friends when you have an invisible fake doctor with the best record collection on earth?"
– Quintron

Recorded by Quintron at
The Spellcaster Lodge

www.quintronandmisspussycat.com

18. I LOVE BEANS

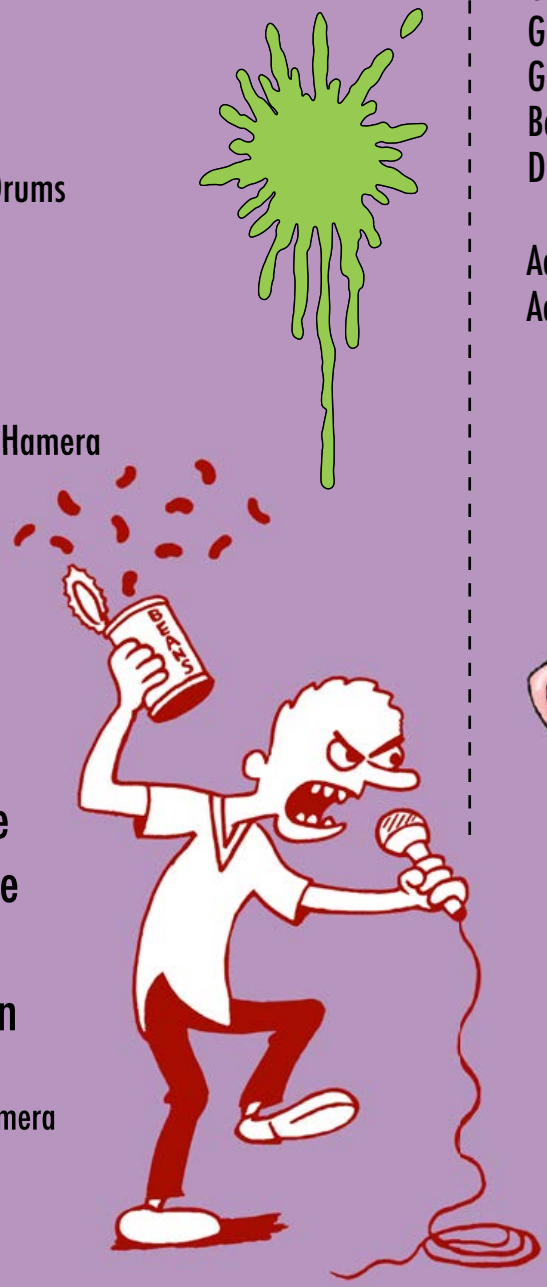
Performed by: THE MEATMEN

Tesco Vee: Vocals
Danny Dirtbag: Bass and Vocals
Hindu Kush: Guitar
Swarthy 'Bun Length' Franklin: Drums

Recorded at Tempermill Studios,
Ferndale Michigan

Engineered & Produced by: Tony Hamera

Lady on Prank Call: Gerta Vee



"Dr. Demento has been a bastion of wacko nut job radio for decades, and we are honored to pay tribute to The King!"
– Tesco Vee, The Meatmen

'Beans' & 'Gas' Mask Art by Neil Camera

www.the-meatmen.com

19. IT'S A GAS

HOUR 1

Performed by: LOS STRAITJACKETS

Guitar: Danny Amis
Guitar: Eddie Angel
Guitar: Greg Townson
Bass: Pete Curry
Drums & "Vocals" by Chris Sprague

Produced by Pete Curry
at the Pow Wow Fun Room

Mixed by Pete Curry
& Preston Edmundson

Add'l sfx production: John Cafiero
Add'l Engineer: Jesse Cannon

(((20 & 21)))

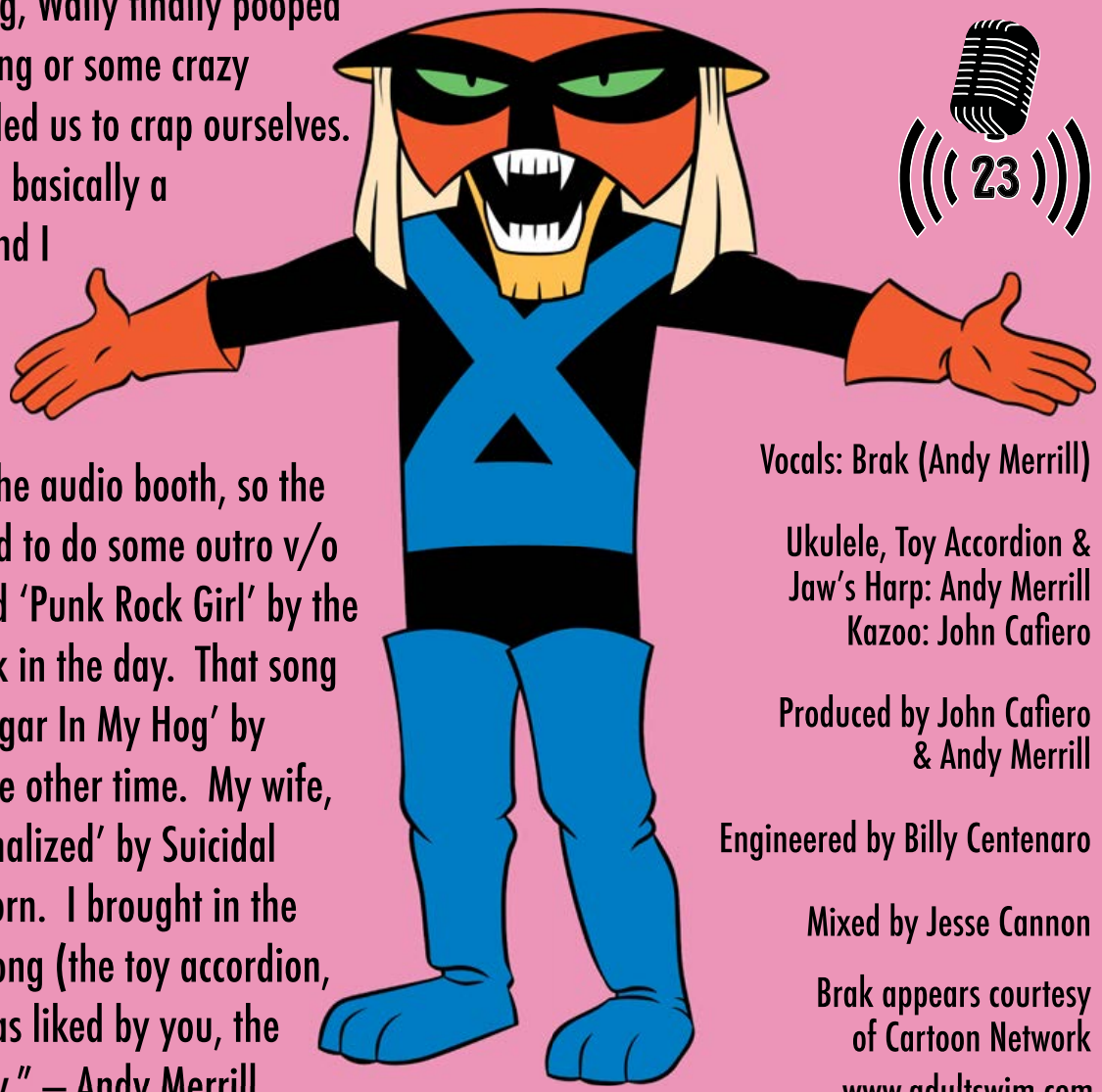
"I bought every issue of 'MAD' Magazine when I was a kid, including the one containing the flexi-disc of 'It's a Gas'. It had a profound influence on me and the kind of music I play. It was an honor to be involved in this project." – Danny Amis

www.straitjackets.com

22. INSTITUTIONALIZED

Performed by: **BRAK**

"My friend, Wally Spence, introduced me to the world of Dr. Demento in 1982. One of us would tape the show so we could listen to it together. 'The Nishnabotna,' by C.W. McCall, made us poop our pants...literally. We took turns. I pooped mine first and then, with a little handholding and some straining, Wally finally pooped his. Maybe there was something subliminal in the song or some crazy backward masking weirdness going on, but it compelled us to crap ourselves. Ah memories! But I digress... Brak's voice came from basically a 'messing-around-with-your-friends' voice that Wally and I would do all the time. It was heart-warming and loveable and a little on the idiot side...because we were idiots. When I first voiced Brak, he was a yeller initially and I couldn't last more than 20 minutes in the audio booth, so the voice morphed into what you hear today. When asked to do some outro v/o for this lovely album, I mentioned that I've performed 'Punk Rock Girl' by the Dead Milkmen on my ukulele in radio interviews back in the day. That song was taken. I originally thought of doing the song 'Sugar In My Hog' by Fred Schneider, which, who knows, I'll maybe do some other time. My wife, Stacy Isenhower, suggested the old nugget 'Institutionalized' by Suicidal Tendencies, and thus, a musical mash-up baby was born. I brought in the stupidest instruments that I could find to add to the song (the toy accordion, the jaw harp, the slide whistle, etc.). I hope that it was liked by you, the listener. I am not crazy. You are the one who is crazy." – Andy Merrill



(((23)))

Vocals: Brak (Andy Merrill)

Ukulele, Toy Accordion &
Jaw's Harp: Andy Merrill
Kazoo: John Cafiero

Produced by John Cafiero
& Andy Merrill

Engineered by Billy Centenaro

Mixed by Jesse Cannon

Brak appears courtesy
of Cartoon Network

www.adultswim.com

24. EAT IT

Performed by: **SHONEN KNIFE**

Naoko: Vocal and Guitar
Risa: Drums, Keyboards and Backing Vocal

Guest: Roman Yumeno: Guitar and Bass

Produced by Naoko & Atsushi Shibata (TOMATO HEAD)
Engineered by Ippei Suda / Recorded at Yotsubashi LM Studio

Add'l Production: John Cafiero
Add'l Rhythm Guitar & Add'l Engineer: Mike Oettinger Mixed by: Jesse Cannon

Photo: Vicente Rondon www.shonenknife.net

"I saw 'Weird Al' Yankovic's music videos often in the 1990s on TV. His teardrop style metal frame glasses were so cool. The theme of Eat it 'just eat!' is simple and so fun. I write songs about food very often and feel sympathy to this one. I don't know the true meaning of 'kids are starving in Japan' but the rhyme of Raisin Bran and Japan is interesting. For the intro of our cover, I used a temple bell and Japanese drum at Matsuyama castle. I hope you enjoy them."

– Naoko, Shonen Knife

25. BATMAN THEME

Performed by: **THE HAMBURGLARS**

Micburglar: Vocals & Horn
Guitarburglar: Guitar
Bassburglar: Bass
Drumburglar: Drums

Recorded & Mixed by The Hamburglars

Add'l Production by John Cafiero
Special Guest Appearance by Adam West

"Rob Robblty Rob Rob Robble Rob ... Ooops ... <Decoder ON> As young Hamburglars, we spent many a late night scarfing down our burger booty & tuning in to Dr. Demento. We owe a great deal to the good doctor. It wasn't till we heard all the great artists featured on his show that we thought, 'Hey let's start a band!' So, when we got the call to participate on this record we were overjoyed. But what to do ... what to do indeed. After running some thoughts through the Robble-Computer the choice was clear. Even though The Hamburglars hope to never get caught by the caped crusader, we can't deny that we dig his style. The mask, the cape, the secret lab ... Robbletastic! <Decoder OFF> ... Robble Rob Robble!"

– The Hamburglars

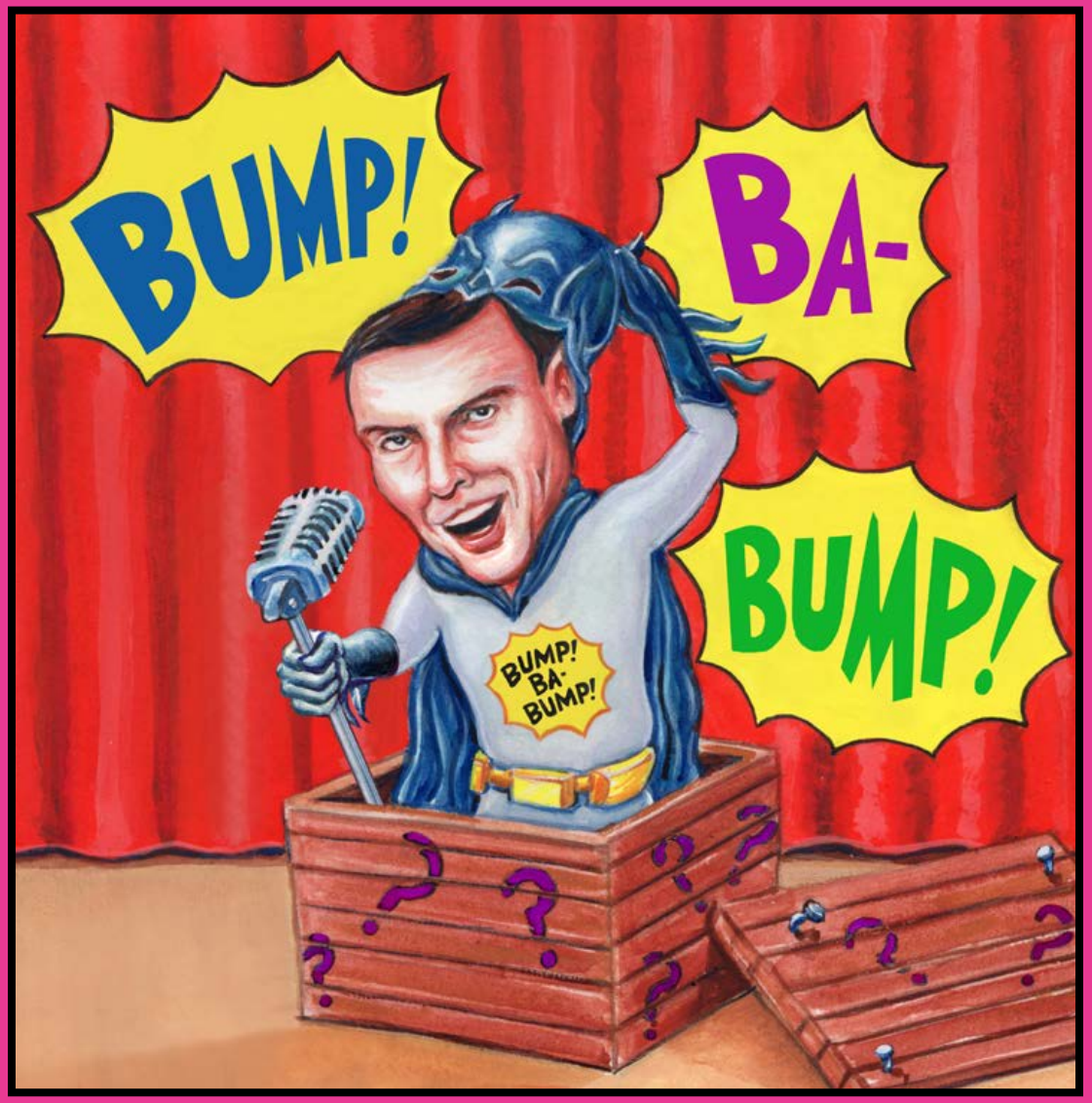
Photo: Lenny Jimenez www.hamburglars.com

26. THE THING

Performed by: **ADAM WEST**

HOUR 1

"Adam West was a great guy and a real pleasure to work with–genuinely funny, good-natured and a total professional. It was an honor to have the chance to work with him. When he arrived at the studio, he pulled me aside and said, 'I'm going to give you the greatest gift I can give you... I'm going to sing this song as Mayor West', (his character on 'Family Guy'). I replied and said, in all sincerity... 'The greatest gift you can give me is to just be yourself, have fun with it, and perform the song as Adam West.' He was taken aback, and within a few seconds of processing what I had just said, his face lit up, beaming with pride. I truly meant every word. Adam's persona was larger than life, really colorful and vibrant. It was obvious during the session he was genuinely having fun with it, and I think you can hear that permeating throughout the track. He gave an incredible performance. This album has the great pleasure of sharing one of Adam West's final performances with the world–and it is truly a fantastic one. He was THE real Batman, and it's a memory I'll treasure." – John Cafiero



IN LOVING MEMORY: ADAM WEST, 1928 - 2017

www.adamwest.com

Produced by John Cafiero

Engineered & Mixed by Jesse Cannon
Add'l Engineer: Jimmi Mayweather
Add'l Assist Engineer: Skylar Goode

Adam West: Vocals

With Osaka Popstar's Demented Punk Orchestra:

Dean Rispler: Guitar / Sal Maida: Bass / Dennis Diken: Drums / Joe McGinty: Piano
Dan Lipsitz: Saxophone / Nadav Nirenberg: Trombone / Mike Davis: Trumpet

28. SCIENCE FICTION / DOUBLE FEATURE

HOUR 1

Performed by:

JOAN JETT AND THE BLACKHEARTS

Joan Jett - Guitars, Lead Vocals
Dougie Needles - Lead Guitar
Thommy Price - Drums
Sami Yaffa - Bass
Kenny Laguna - Keyboards, Background Vocals, and Percussion

JOAN JETT AND THE BLACKHEARTS

Produced by Kenny Laguna
Recorded, engineered, and mastered by Peter Kuperschmid
at Soundnet Studios, Long Beach, New York.

Courtesy of Blackheart Records Group, Inc.

((29 & 30))

www.joanjett.com

1. DR. DEMENTO

COVERED IN PUNK (THEME)

Performed by: **OSAKA POPSTAR**

John Cafiero: Vocals, Guitar, Bass & Drum Programming

With
Add'l Vocal: Dr. Demento

Backing Vocals: Jesse Cannon

Produced by John Cafiero

Engineered & Mixed by
Jesse Cannon

DR. DEMENTO™

COVERED IN PUNK™

2

www.coveredinpunk.com

3. NATIONAL BROTHERHOOD WEEK

HOUR 2

4

Performed by: **THE VANDALS**

Dave Quackenbush: Vocals
Joe Escalante: Bass
Josh Freese: Drums
Warren Fitzgerald: Guitars & Keys

Produced by Warren Fitzgerald

Engineered & Mixed by
Andrew Carpenter

Recorded at Planet of the Tapes, Orange County, California
and CheerNoble Sound, South Central Orange County

"Dr. Demento changed our lives. He tee'd us up for the punk rock revolution. We were primed for it by the Dr." – Joe Escalante, The Vandals

Photo Courtesy of The Vandals
www.vandals.com

5. MAH NA MAH NA

Performed by: **THE KIPPER KIDS**

HOUR 2

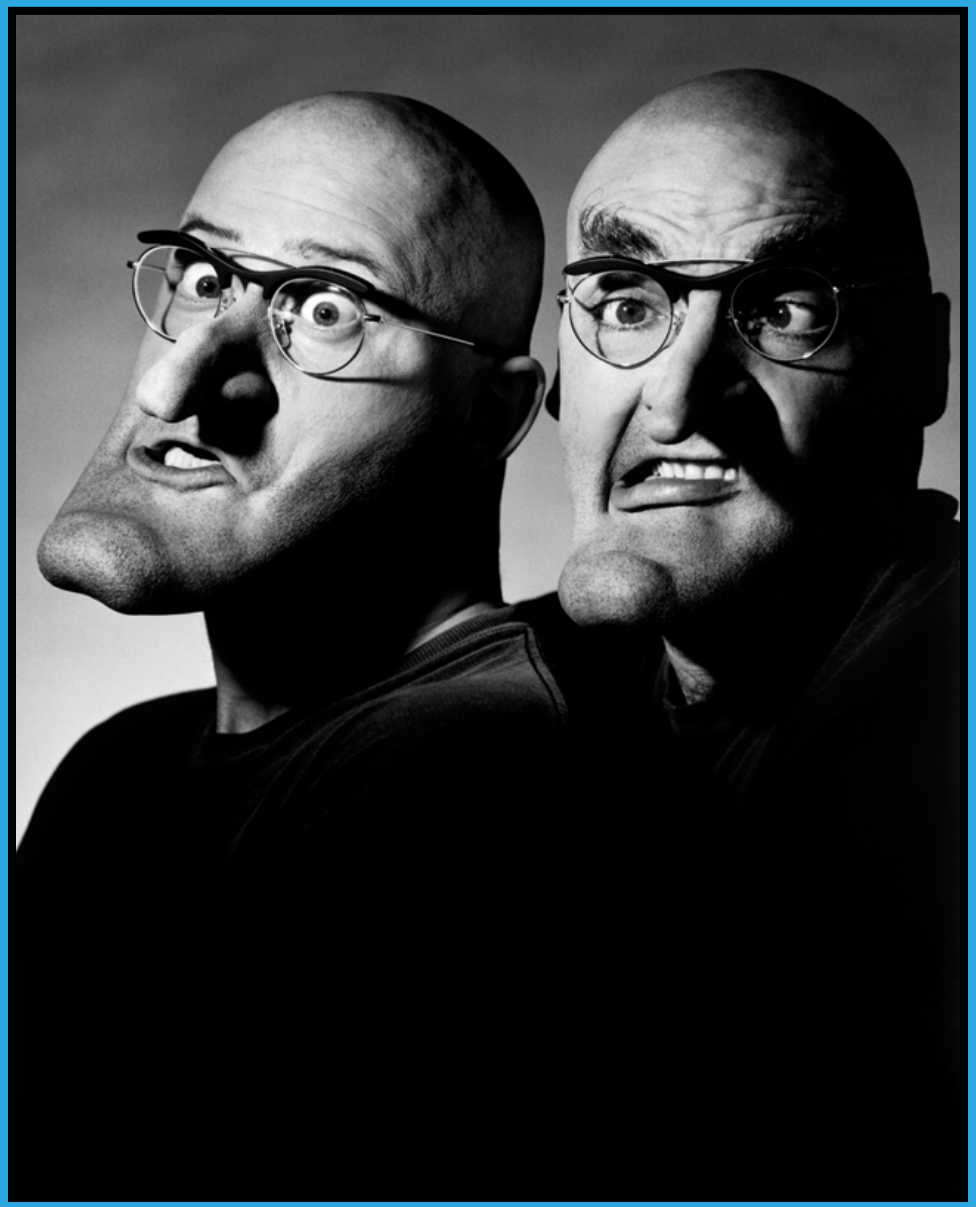


Photo: Greg Gorman

www.facebook.com/thekipperkids

Harry Kipper (Martin von Haselberg): Vocals
Harry Kipper (Brian Routh): Vocals

Backing Vocals: John Cafiero
Guitar & Bass: Dean Rispler
Drums: Dennis Diken

Produced by John Cafiero
Engineered & Mixed by Jesse Cannon
Add'l Engineer: Brian Routh

"What a fine fine mess we made." – Harry Kipper

"I miss the other Kipper and this was a chance to just be Kipper Kids and have fun! It was a bright burst of spontaneous, ready to be released, bottled up Kipperness! Like a dream over so fast but there it is in my memory like a moment of otherness! Kippana... always a state for the Kipper Kids to aspire to! Bloody hell!!!!

I love the Muppets and this song runs through my head very often! This was a great opportunity for the Kippers to get together and celebrate our Kipperness via the device of this great song!

May Kippana shine forever!
Thank you for asking us!" – Harry Kipper

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7. THOSE TWO DREADFUL CHILDREN

Performed by: RASPUTINA

Melora Creager:
Vocals, Cello & Percussion

Add'l tracks:
Guitar: Dean Rispler
Drums: Dennis Diken

Photo by Steven Parke

Produced by John Cafiero

Engineered & Mixed by Jesse Cannon

Add'l Engineer: Melora Creager

"Two Dreadful Children was the perfect choice for me as those two naughty ones are always in the back of my mind. Normally, I am very, very good and don't listen to them, but here they got a chance to come out and play." – Melora Creager

www.rasputina.com

8. SUICIDE IS PAINLESS

(Theme From M*A*S*H)

Performed by: JUICEHEAD

Rob Vannice: Vocals, Guitar, Bass & Organ

Zac Dawson: Drums

Produced by Rob Vannice

Engineered by: Larry Kriz
Mixed by: Jesse Cannon

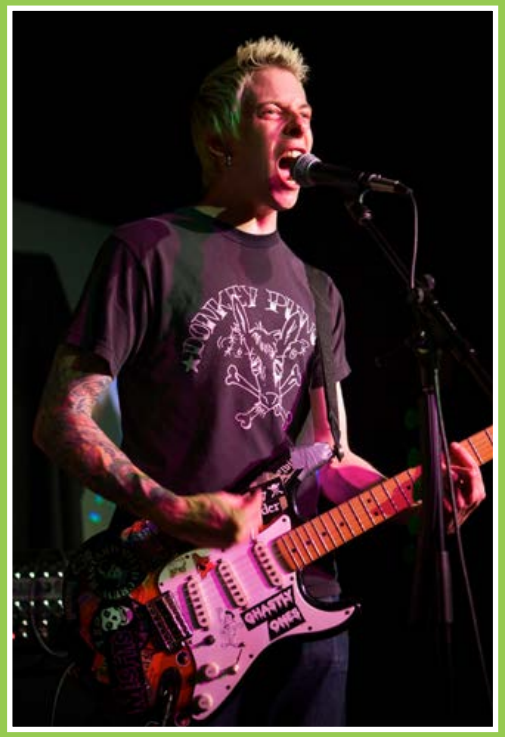

Photo by Tony Cano, used courtesy of Misfits Records LLC. All Rights Reserved.

"I've always found a strange solitude in this song."
– Rob Vannice, JuiceheaD

www.juiceheadmusic.com
www.MisfitsRecords.com

10. DISCO BOY Performed by: MISSING PERSONS

www.facebook.com/DaleBozzio

"I am Frank Zappa's biggest fan. That's the way it goes. My way of life is Frank's way, seeing things through his eyes. He was responsible for getting me involved in music, and gave me life in the music business. Without him, I wouldn't be here, I would not be a 'Missing Person'.

Frank was an absolute genius, and when someone of that caliber and stature tells you that you have what it takes, you believe him. He spoke to me, as if from the highest of gods, and told me I had what it took. He said I would be a household name–and I believed him; and because I believed him, that made it possible. I think that is the greatest inspiration ever.

Frank's music was from the soul, and being as sarcastically funny as he was, he interpreted the world extremely different than most. His humor was incredibly blunt, and I have so much respect for how he could interpret the most indiscrete lyrics into a masterful piece of music.

Frank's music was always a part of the Dr. Demento show, and anything with a sense of Zappa was where I was at in the 70s and 80s. My memories are brilliant. I recorded with Frank in '76, just after I arrived in CA for the first time. He cast me as Mary in his rock opera 'Joe's Garage', and that was just the beginning. Frank made me an icon.

Speaking of the early days and Dr. Demento, 'Weird Al' Yankovic opened for Missing Persons at the Santa Monica Civic in 1982. We sold that place out by hanging up posters and word of mouth. We didn't have a record deal, and the president of Capital Records was there to see us. After I saw 'Weird Al' making a ruckus with watermelons on that stage I was about to go on, for my biggest performance with Missing Persons yet, and hoping to get a record deal, I went in the back room, yelled at Al and told him to clean up his watermelon seeds so I wouldn't slip and fall. I went out on stage and ultimately... I slipped on the watermelon, I fell over backwards, and it was absolutely comical. As soon as I walked off stage the president of the record company said: 'You've got a record deal'. LOL... thanks to 'Weird Al'!" – Dale Bozzio, Missing Persons

Photo credit: Glen Wexler

Dale Bozzio: Vocals

Guitar, Bass, Keyboards & Drum Programming: Billy Sherwood
Backing Vocals, Marimba & Add'l Piano: John Cafiero

Produced by John Cafiero & Billy Sherwood

Mixed and Mastered by Jesse Cannon

Engineered by Billy Sherwood & Jesse Cannon

11. TELEPHONE MAN

Performed by:
QUINTRON & MISS PUSSYCAT

Quintron: Organ, Drums, Drum Buddy, Vocals
Miss Pussycat: Maracas, Vocals

Recorded by Quintron at The Spellcaster Lodge

"To me, Dr. Demento played special happy music. Everything else on the radio was stupid love songs for grownups."
– Miss Pussycat

Telephone Man Art
by Halsey Camera

www.quintronandmisspussycat.com

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13. PUNK ROCK GIRL

Performed by: **PHILLY BOY ROY**

Royden "Philly Boy Roy" Ziegler: Lead Vocal

Brian Dennis: Guitar, Bass, Keyboards, Melodica, Mandolin, & Backing Vocals

Jon Wurster: Drums, Backing Vocals

John Plymale: Backing Vocals

Engineered by John Plymale

Produced by John Plymale, Brian Dennis & Jon Wurster

Recorded at Overdub Lane, Durham, NC

Philly Boy Roy Logo Art by Chris Vendrick

Photo: Mindy Tucker

"First time I ever stole a car I was listenin' to Dr. Demento on my boombox. First CD I ever stole was 'Beelzebubba' by the Dead Milkmen. So, it only makes sense that the first time I break into a recording studio I should do 'Punk Rock Girl' for a Dr. Demento tribute album. This is what Mike Schmidt called 'the circle of life'." – Philly Boy Roy

www.stereolaffs.com

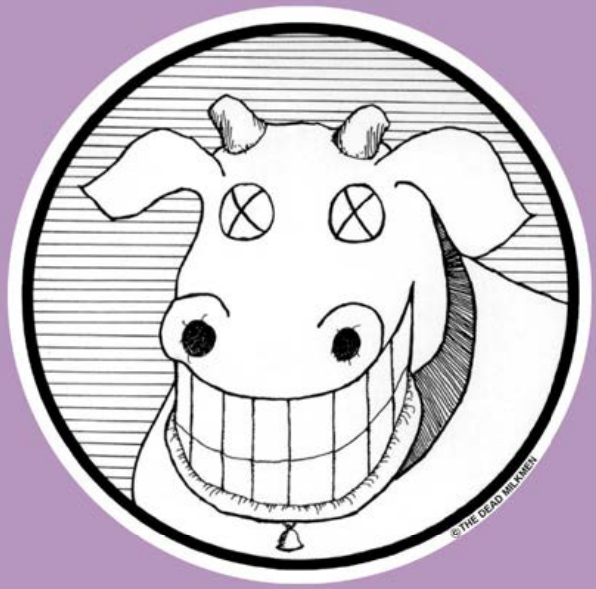
14. LYDIA, THE TATTOOED LADY

HOUR 2

Performed by: **THE DEAD MILKMEN**

Rodney Anonymous: Lead Vocal
Joe Jack Talcum: Guitar, Backing Vocal
Dean Clean: Drums, Backing Vocal
Dan Stevens: Bass, Tack Piano, Backing Vocal

Arranged & Produced by The Dead Milkmen
Recorded & Mixed by Brian McTear
and Amy Morrissey at Miner Street Studio,
Philadelphia PA



"We picked 'Lydia, The Tattooed Lady' because we like its slyly suggestive lyrics, not to mention the catchy tune. Rodney recalls first hearing the song when he saw 'At the Circus' starring the Marx Brothers on TV as a child, knowing from the glint in Groucho's eyes while delivering the song, that there was more to the words than he could have understood at the time."
– Joe Jack Talcum, The Dead Milkmen

Photo & Art Courtesy of The Dead Milkmen

www.deadmilkmen.com

16. ME AND MY VIBRATOR

Performed by: **CAROLINE & THE TREATS**

Vocals: Caroline Andersen
Guitars: Morten Henriksen
Bass: Morten Henriksen
Drums: Olle Hov

Produced by: Morten Henriksen
Engineered by: Morten Henriksen

Mixed by Christian Jacobsen

"We need more doctors like this in the world!

I chose this song because it celebrates female sexuality, (a controversial subject for some), and doesn't get preachy or judgmental at any point. Instead, its attitude is fun and liberating. My sexy bits are my business, and I decide when and how I want to party!"
– Caroline Andersen

Photo courtesy of Caroline Andersen

www.facebook.com/carolineandthetreats

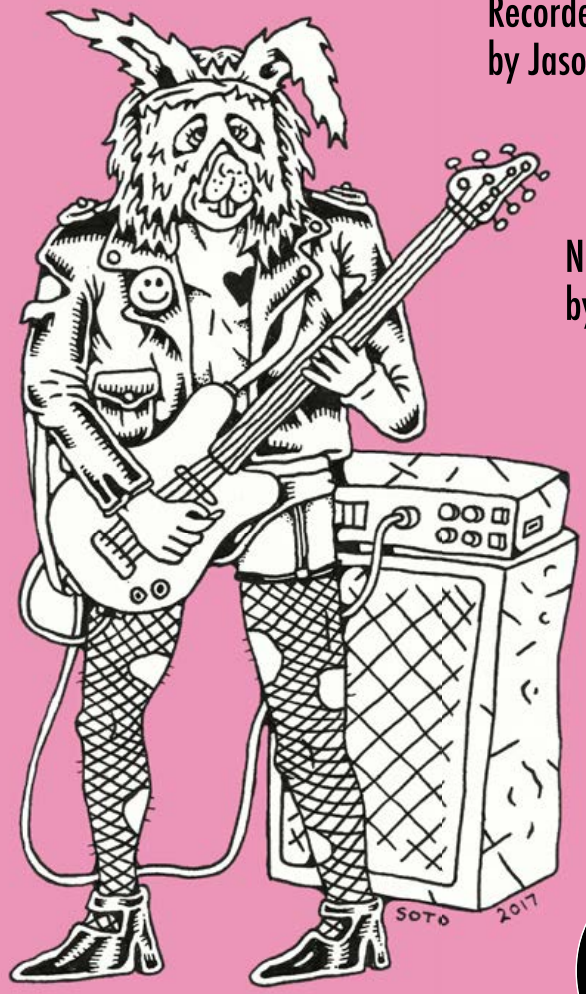
17. MONSTER

Performed by: **NOBUNNY**

NOBUNNY: Vocals, Guitars, Bass & Drums

Maggie Aytec: Piano & Vocals

Recorded and Mixed by Jason Testasecca



NOBUNNY art by Isaac Soto

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www.facebook.com/THENOBUNNY

19. My Guitar Wants To Kill Your Mama

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Performed by: **THE MEATMEN**

Tesco Vee: Vocals
Danny Dirtbag: Bass & Vocals
Hindu Kush: Guitar
Swarthy 'Bun Length' Franklin: Drums

Recorded at Tempermill Studios, Ferndale Michigan

Engineered and Produced by: Tony Hamera

"We chose Frank Zappa as he was not only one of my boyhood heroes, but his spirit and sense of humor inspired me to start a band of my own. 'My Guitar Wants To Kill Your Mama' has always been one of my Frank faves, and it seemed to fit into our musical wheelhouse nicely. Frank always said that 'America is the most stupid place on earth, and if we could find a way to market that stupidity, we would also be the richest,' and its stupidity like Space Ghost's 'I Like Beans' that made it a natch pick for our second opus. Laying down my best geezer Brak, and revving it up a tad to ring true to our punk sensibilities, we had a blast recording it." – Tesco Vee, the Meatmen

Photo: Joe Gall

www.the-meatmen.com

21. MONSTER MASH

Performed by: **THE KIDS OF WIDNEY HIGH**

"I spent a lot of time listening to Dr. Demento's show in the 80s. For me, it was a logical extension of Zacherle's 'Chiller Theatre'. I've always loved the offbeat, and I miss the days when you could hear novelty songs on top 40 radio. We definitely take ourselves too seriously these days. Back in the 80s, when I had a lot of free time, I used to rent a boat with friends and sail to Catalina for the weekend. As we returned on Sunday night, with LA coming into view, we would have Dr. Demento blasting on the radio. Good times. When presented with the project of covering a song from Dr. D's show, I played my students a lot of options, but the 'Monster Mash' was always their favorite. Since we seem to gravitate toward the punk side of things, I created an arrangement with that in mind. And while legally we couldn't change the title to 'Monster Mosh', if you listen closely..."
– Michael Monagan

Lead Vocal: Dennys Ticas

Background vocals: Rene Ignacio, Medardo Arevalo, Ying-Yi Huang, Denzley Renner, Mark Gayles, Leticia Oliva, Veronica Zamora, Cesar Bustos, Edwin Quevedo, Luis Barrientos, Edgard Gomez, Shaquila Carter

Arrangement, Recording, Guitars, Drum Programming, Bass: Michael Monagan

Mixed by Tony Phillips

Logo Art Courtesy of Michael Monagan & The Kids of Widney High

Photo by: Gary Leonard

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www. kidsofwidneyhigh.com

23. The COCKROACH That Ate CINCINNATI

Performed by:
THE MISFITS

Jerry Only:
Bass & Vocals

Dez Cadena: Guitar
& Backing Vocals

Eric "Chupacabra"
Arce: Drums

Photo: Mick Rock

Art: Neil Camera

Produced by
Ed Stasium &
John Cafiero

Engineered &
Mixed by
Ed Stasium

"We covered 'Rat Fink' back in 1979 because we were fans of 'Big Daddy' Roth and his artwork of monsters driving dragsters. I was familiar with the song, but I never knew it was a parody until now! It's good to know that nearly 40 years ago, in the early days of our career, we had already covered a song from the Dr. Demento Show! I remember hearing Dr. Demento's voice over the radio in the 70s and knowing that what you were about to hear was going to be a rollercoaster ride. I've listened to oldies on CBS-FM, and classic DJs, for as long as I can remember. As a radio personality, Dr. Demento was at the top of the heap, especially for a macabre kid like me. Some things both inspire and entertain, and being a big fan of classic rock 'n' roll of the 1950s, novelty songs have always had a special place in my heart. Songs like the 'Monster Mash' and 'Purple People Eater' collided the world of rock & roll with horror and sci-fi, a formula that would become the foundation of my career one day. Doing our own version of 'The Cockroach that Ate Cincinnati' put us into a position to 'Destroy All Monsters'. I even got the chance to make the 'Godzilla' sound I used to emulate as a kid. It's an honor to be included in this 'MAD MONSTER PARTY'!

– Jerry Only, Misfits

www.misfits.com

25. PICO & SEPULVEDA

Performed by: OSAKA POPSTAR

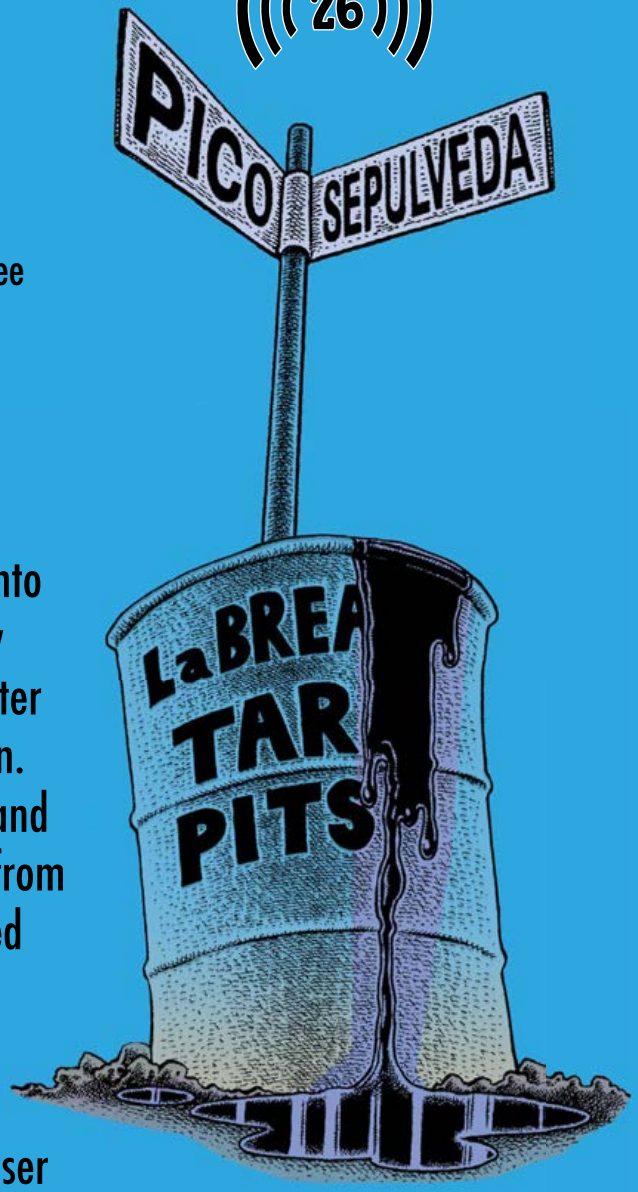
John Cafiero: Vocals
Dean Rispler: Guitar
Sal Maida: Bass
Dennis Diken: Drums

Produced by: John Cafiero

Engineered & Mixed by: Jesse Cannon / Add'l Engineer: Nick Agee

Joe McGinty: Piano / Dan Lipsitz: Saxophone / Nadav Nirenberg: Trombone
Mike Davis: Trumpet / John Cafiero: Add'l Piano / "Uncle Floyd" Vivino: Add'l Backing Vocal

"Ironically, it took a while before it fully resonated with me that 'Pico and Sepulveda' was one and the same with what I'd come to know as the 'Dr. Demento Show Theme'. The (primarily instrumental) version that's opened the doc's show for many decades now, was masterfully recorded and arranged by The Roto Rooter Goodtime Christmas Band back in the 1970s, and has a persona uniquely its own. The equally brilliant, original version of the song, performed by Felix Figueroa and his Orchestra in the 1940s, was heavily engrained in my musical consciousness from its use in one of my favorite films; the 1980 cult classic 'Forbidden Zone', directed by Richard Elfman. When I approached Steve Blickenstaff to create the Pico & Sepulveda/La Brea Tar Pits artwork you see here, (and on the back cover), I specifically asked him to homage the aesthetic from the 'Pico' sequence in 'Forbidden Zone', which btw features the incredible debut film-score of composer Danny Elfman." – John Cafiero



www.osakapopstar.com

27. BEAT ON THE BRAT

Performed by:
"WEIRD AL" YANKOVIC

"How could I not contribute to this project? I love punk music, and of course Dr. Demento changed my entire life in an extraordinary way. I selected 'Beat on the Brat' by the Ramones, because I truly believe it's the most upbeat, danceable song about child abuse ever written."

– "Weird Al" Yankovic

www.weirdal.com

"Weird Al" Yankovic: Vocals & Accordion

With Osaka Popstar:

John Cafiero: Backing Vocals
Guitar: Dean Rispler
Bass: Sal Maida
Drums: Dennis Diken

Produced and Arranged by John Cafiero

Engineered & Mixed by Jesse Cannon
Add'l Engineers: Jimmi Mayweather & Nick Agee
Add'l Assist Engineer: Skylar Goode

"Weird Al" Yankovic & John Cafiero at Grandmaster Recorders Studio in Los Angeles, CA, recording "Beat on the Brat" on April 2, 2016 – Dr. Demento's 75th Birthday.

28. SHAVING CREAM
(Reprise w/ Traditional lyrics)

Performed by: **UNCLE FLOYD & OOGIE**

"Uncle Floyd" Vivino: Vocals & Piano
Oogie: Vocals & Tap Dance

With Osaka Popstar's Demented Punk Orchestra:

Guitar: Dean Rispler / Bass: Sal Maida
Drums: Dennis Diken / Dan Lipsitz: Saxophone
Noël Martin: Oogie's Tap Dance Body Double

Produced by: John Cafiero Engineered & Mixed by: Jesse Cannon

Photo: William Aronson

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30. DR. DEMENTO SHOW OUTRO

31. CHEERIO, CHERRY LIPS, CHEERIO

Performed by:
"UNCLE FLOYD" VIVINO

"Uncle Floyd" Vivino: Vocals & Piano

Add'l tracks:
Guitar: Dean Rispler
Drums: Dennis Diken

Produced by: John Cafiero

Engineered & Mixed by:
Jesse Cannon

www.unclefloyd.net

32. DR. DEMENTO COVERED IN PUNK THEME (REPRISE)

Performed by: **OSAKA POPSTAR**

John Cafiero: Vocals, Guitar, Bass & Drum Programming

With
Add'l Vocal: Dr. Demento

Backing Vocals: Jesse Cannon

Produced by John Cafiero

Engineered & Mixed by Jesse Cannon

www.coveredinpunk.com

33. DR. DEMENTO THEME (REPRISE) (PICO & SEPULVEDA)

Performed by:

OSAKA POPSTAR'S DEMENTED PUNK ORCHESTRA WITH THE ROTO ROOTER GOODTIME CHRISTMAS BAND

John Cafiero: Vocals
Dean Rispler: Guitar
Sal Maida: Bass
Dennis Diken: Drums
Joe McGinty: Piano

Craig Kupka, Wally August, Bob Ose: Trombones & Tuba, Steve Grom, Baxter Robertson and Geoff Cooper: Saxophones, Wally August, Baxter Robertson & Craig Kupka: Underlying Vocals, Underlying Percussion (guiro, sand paper blocks, temple blocks and flapamba) by The Roto Rooter Goodtime Christmas Band

Original "Dr. Demento" Arrangement by the Roto Rooter Goodtime Christmas Band
New "Covered in Punk" Arrangement by John Cafiero

Produced by John Cafiero &
The Roto Rooter Goodtime Christmas Band

www.drdemento.com

A FEW WORDS FROM THE VISUAL ARTISTS OF "DR. DEMENTO COVERED IN PUNK"

Front Cover Painting by Drew Friedman

"I can't imagine my teenage years without Dr. Demento. Actually, I can, but I can't imagine enduring seventies radio without him. I've always thought of him more as a 'Professor' than a Doctor, mainly because he educated me and indoctrinated me into the world of wonderful, wacko novelty records. I'm forever indebted to him for introducing me to the brilliant likes of Spike Jones, Benny Bell and Nervous Norvus, among so many others. I'm proud to have created the cover to this demented-punk tribute to the Doctor. My top-hat off to you (Professor)!" **— Drew Friedman**

Back Cover Artwork ("Fish Head on Pico & Sepulveda"), William Shatner Illustration, "Fishy" Osaka Popstar Logo & "Demented Punk" Records Logo: Illustrated by Stephen Blickenstaff

"The Dr. Demento radio show was where I first heard the Barnes & Barnes audio classic 'Fish Heads'. I'm honored that I was invited to illustrate my rendition of a fish head for this stellar project! Also, so much fun to revisit my Cramps 'Bad Music For Bad People' artwork which I gave to Lux and Ivy back in 1983. This time around, worlds have collided. William Shatner has beamed down into the outlandish world of The Cramps, boldly going where no purple knif has gone before!"
— Stephen Blickenstaff

"Covered in Punk" Logo, "I Love Beans", "It's A Gas", Brain, Burgers, Splats, Adam West "The Thing" Portrait, "The Cockroach that Ate Cincinnati", "Beat on the Brat", "Cheerio Cherry" & "Dr. Demento Pointing & Record Spinning" caricature: Illustrations and Paintings by Neil Camera

"How often does an opportunity come along that's so enjoyable, you wish it would never end? Not often enough! But I'm happy to say, this is one of those rare occasions where work and fun collided! From the cool retro-art vibe to the ultra-quirky tracks, it was a joy to be a part of and contribute with such a fine group of talented artists!" **— Neil Camera**

...MORE FROM THE VISUAL ARTISTS OF "DR. DEMENTO COVERED IN PUNK"

Uncle Floyd & Oogie "Shaving Cream" Artwork by Evan Dorkin & Sarah Dyer

"This project was a perfect nostalgia geek-storm for me, having been a fan of both Uncle Floyd and Dr. Demento in the 80s. Both shows introduced me to old novelty records like Benny Bell's 'Shaving Cream' not long before I got into the habit of seeing punk and new wave bands at places like CBGBs, The Peppermint Lounge and the old Ritz. I never had the guts to send a drawing to Uncle Floyd for the art wall back in the day, so this was an attempt to make up for that, while paying tribute to a lot of folks like Floyd and his gang who I was – and still am – a big fan of." **— Evan Dorkin**

"John Cafiero/Osaka Popstar serves up Fish Heads" Art by: Sam Fout

"QFM96 in Columbus played the Demento show, and it was as iconic a part of my childhood as Friday Night Double Chiller. My friends and I would sing 'Fish Heads' and 'Shaving Cream' on the playground. 'Weird Al' Yankovic's Yoda coincided perfectly with my 'Empire Strikes Back' obsession, and my father's and my frantic searches to every Gold Circle and Children's Palace in town to find the elusive Kenner Yoda action figure. It was a privilege to add some illustrations to this album, and any time I get a chance to work with John Cafiero I know it will be a blast, and that the project will be world-class." **— Sam Fout**

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AFTERWORD

And there you have it – Dr. Demento Covered in Punk!

When John Cafiero first proposed this project several years ago, I was a little puzzled at first. Punk had been part of the mix for the Dr. Demento Show ever since I played the 1976 debuts of the Sex Pistols and the Ramones, but the show was much better known for playing Spike Jones, Tom Lehrer and Napoleon XIV, and introducing "Weird Al" Yankovic to the world. But when John began naming the artists and songs he'd lined up for the project, I was totally sold. What started out as a single CD soon grew into a double (and a triple for vinyl).

Punk began with an easily definable attitude, and an easily identifiable sound, loud, hard and fast, but over 40-plus years its tent has grown... its range has expanded, as you can see and hear from this album.

The Dr. Demento show also has a wide and expanding range. I call it "funny music" or "mad music and crazy comedy" because that's easy to remember, but it's more than that, and not at all easy to define precisely. What makes me proudest is when listeners tell me that my show opened their ears to music they hadn't paid attention to before – whether it's comedy or novelty, classic blues or country, Frank Zappa, Logan Whitehurst, the Residents, or the artists in this collection.

Something else my show shares with punk: It brings new ideas and attitudes to musical forms that had been around for a while. My show rebelled against the grand and sometimes profound, but overly somber and serious corporate rock sounds of the early 1970s by presenting old novelty songs like "Monster Mash" and "They're Coming To Take Me Away, Ha-Haaa!" as things that were still exciting, funny and even relevant.

The early punkers rebelled against the pompous self-importance of much of that same music by bringing back the energy and no-frills delivery of the first rock 'n rollers, and especially that of 1960s bands like the Music Machine, the MC5 and the Stooges – music that was called "punk rock" when it was new.

AFTERWORD

As a historian, I see some remarkable parallels to at least two earlier musical movements that have stuck with us: bluegrass, and electric Chicago blues. With bluegrass, Bill Monroe reacted to the country music trends of the 1940s by rejecting electric instruments, pianos and accordions...but he didn't simply replicate the acoustic country sounds of the 1920s and 30s. He added something new and distinctive with high vocal harmonies and, especially, Earl Scruggs' five-string banjo. In Chicago, Muddy Waters rejected the sophisticated band sounds of much 1940s R&B, instead updating the songs and patterns of acoustic Delta blues like Robert Johnson's with electric guitars, drums and Little Walter's amplified harmonica, making loud, grungy music that was eagerly adopted by the Rolling Stones, Led Zeppelin and other white musicians, and embraced by their millions of fans. Likewise, the punks of 1976 rejected the excesses of their day (like frequent tempo and key changes or extended guitar solos) by getting back to the roots with simple, high energy songs that made their point, got the people moving (moshing) and then quickly made way for the next song, and soon burst out of its niche market to energize a whole generation.

One more thing my show shares with punk: The music I play was generally dismissed as ephemeral, disposable novelty when it was new... but just as punk is still thriving and growing as it enters its fifth decade, the Dr. Demento Show is looking forward to its 50th anniversary in 2020.

I was a record collector before I was a DJ. I've always loved playing music for people, and setting it up with my words. I had a chance to do that a little bit on one of my previous albums, but John Cafiero encouraged me to do a lot more on this one, and I hope you enjoy it as much as I've enjoyed helping John put this together.

DR. DEMENTO™

CREDITS

PRODUCED BY
JOHN CAFIERO

"Dementro" Segments written by Barret Hansen (aka Dr. Demento) and John Cafiero.

"It's Time For Number One" aka "Dr. Demento Countdown Jingle" (from "Demento Segment I"): Performed By: Osaka Popstar, Written by Baxter Robertson.

"Brak Takeover" written by Andy Merrill & John Cafiero.

"Covered in Crunk" ID (from "Demento Segment XVII") written by John Cafiero & mc chris, featuring mc chris as MC Pee Pants.
"Covered in Crunk" music bed produced by mc chris & Andrew Futral.

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"Elvira Mistress of the Dark Intro" Written by John Cafiero & Cassandra Peterson.

Vintage "Dr. Demento (Fish Heads) KMET Jingle" (from "Demento Segment II"): Written & Performed by Barnes & Barnes. Used under license from Barnes & Barnes. All Rights Reserved.

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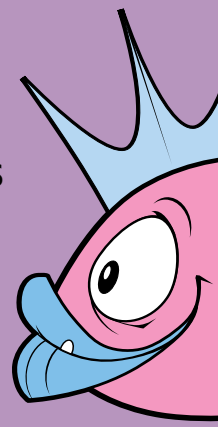

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